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FOUR SAINTS  
BY CORREGGIO  
CALLED THE ALTARPIECE OF SAINT MARTHA

## FOUR SAINTS BY CORREGGIO

**F**OUR Saints by Correggio, also called the altarpiece of Saint Martha, lately in the Ashburton Collection, was bought from Messrs. Sulley & Company in December and placed on exhibition immediately. The attribution has never been questioned. Giovanni Morelli, judging from the style of the painting, was the first who placed it in its proper position in the sequence of Correggio's works.<sup>1</sup> In arriving at his conclusion he set aside the presumptive evidence of certain documents relating to the person at whose order the work was undertaken, one Melchiorre Fassi, documents on the strength of which previous historians had assigned the painting to the year 1518.

It seems that Melchiorre Fassi left three wills. Two of these made provision for the building of a chapel and the execution of an altarpiece for its decoration, which should depict his patron saints, Peter, Leonard, Martha, and Mary Magdalene. The first of these wills, dated 1517, names the church of San Quirino at Correggio as the beneficiary. But in the second, dated 1528, dissatisfied with the slowness of the reconstruction of that church (it had fallen down fourteen years earlier) he associated the church of San Domenico in the bequest, stipulating that the figure of the Madonna be introduced into the composition. The commentators before Morelli took it for granted that Correggio's picture of these four saints was commissioned at the time of the making of the first will and dated it accordingly. There is, however, no proof for this presumption. In his third will, his plans entirely changed, Fassi left his fortune to the Hospital of Santa Maria della Misericordia on the condition that a mass be said in perpetuity for the repose of his soul at his own altar of Saint Martha. *His own altar* indicates that a picture was already there, and this picture old chroniclers mention as the work of Correggio.<sup>2</sup>

After the fact has been pointed out, it is

<sup>1</sup> Morelli. *Italian Painters*, Vol. II, p. 149.

<sup>2</sup> Corrado Ricci. *Correggio*, p. 104 et seq.

obvious to all that this painting precedes in time the execution of the Madonna with Saint Francis, now in the Dresden Gallery which, according to the records of the Franciscan Monastery at Correggio, was painted between November, 1514, and April 4, 1515.<sup>3</sup>

The birth date of Correggio is uncertain. The year 1494 is generally given on the authority of an inscription under the outer portico of the same Franciscan Monastery, on which one reads that the painter died in 1534 at the age of forty, but this inscription dates from more than one hundred years after his death<sup>4</sup> and repeats as a fact what Vasari gives merely as hearsay. However, there is indirect circumstantial evidence in contemporary documents which points to the approximate correctness of the date.

Accustomed as we are to the precocity of Italian artists of the Renaissance, it yet seems incredible that a youth under twenty could have attained the proficiency shown in the execution of so accomplished a work as our picture and also that it should exemplify so masterfully many of the qualities that won for the mature painter his position in the hierarchy of artists. That he was still under the tutelage of the earlier masters is evident in the straight lines of the composition and in certain scholastic traits here and there. The influence of Costa, as Morelli has pointed out, is shown in the structure of the figures and in the rather dense shadows; he had not yet perfected his magical system of modeling with half tints only. But as a whole the work displays such originality and address that one would not be surprised should it be proved at some time that the year of his birth was earlier than that which is now accepted.

The arrangement of the picture, as has been said, is that of the earlier masters, and it is in the characterizations and the carrying out of certain parts that the budding of Correggio's genius must be sought. The four saints are standing side by side

<sup>3</sup> Corrado Ricci. *Correggio*, p. 104.

<sup>4</sup> C. G. Ratti. *Notizie storiche e sincere intorno la vita e le opere di Antonio Allegri (Finale, 1781)*.

in a clearing in a forest, and except Saint Peter, whose attention is concentrated on Saint Martha's captive dragon, each is intent on his own thoughts and attributes. They meet only on account of the exigencies of the commission, simply as the patrons of Melchiorre Fassi, and no common motive unites them. They are like statues on a façade or the saints in a Gothic window which the mullions divide into sections, each equally important, and bound to-

possibility of pigment in this direction, in which Correggio stands supreme. Tree trunks and branches with delicately wrought leaves emerge from it or are all but lost in the shadows. The scarlet breast of a woodpecker shines luminously against the bole of the foremost tree, and growing out from the edge of the picture in the foreground are some little plants and stones, in exactness and detail worthy of the precision which Mantegna



SAINT MARTHA (DETAIL)  
FOUR SAINTS  
BY CORREGGIO

gether only by their placing within the frame against one background. Had the figure of the Madonna been added, her presence would have dominated the group, making the others primarily her attendants, thus giving the unity of idea which our picture lacks. But on the other hand, this might perhaps have disturbed its mood of aloofness and mystery which, though foreign to the artist's developed talent, appeals to some as one of the peculiar charms of the painting.

The background is a marvel of transparent darkness, an example of the full

devoted to such things, but executed with a fusion of color and a sense of enveloping atmosphere never dreamed of by him.

Against the darkness of the forest the rich colors of the figures stand out with triumphant brilliancy. Saint Peter with an orange-colored drapery over his dark blue robe is at the left. In one hand he holds a book, his forefinger marking the page where he has been reading, and in the other are the keys of his office. Next him, and a little back is Saint Martha, the most beautiful of all the figures. With sweet tranquility she looks down at the Tar-

asque, the dragon she overcame at Aix, which she holds in leash. The mantle worn over her head is greenish blue and her dress is a lighter green. The cord tied about the dragon's neck and the asperge for the sprinkling of holy water, the weapons of the monster's overcoming, are held in her left hand, hidden in the folds of her mantle. The fact that the picture was popularly called by her name, the altarpiece of Saint Martha, shows the admiration in which this personification was held. Certainly there exists no more gracious rendering of the saint of housekeepers, the hostess of Christ.

In admirable contrast to Saint Martha's tranquil and discreet character, is that of her sister saint, Mary Magdalene, who stands beside her, blonde and smiling. Her garments are gay and in accord with the type symbolized by her earlier life in the legend, and she shows no trace of her bitter penitence in the desert. She is dressed in yellow; about her shoulders is a bright red shawl gathered in front in her left hand, leaving the other free to hold the vase of ointment.

Saint Leonard, the patron of captives, is at the right in monastic robes. In his left hand are the fetters, the symbol by which he is known; the right is raised to his chest and he looks upward in ecstatic devotion. His rapture is too fervid for our tastes, the more so, as it is discordant with the reserved behavior of his companions and with the quiet and pensiveness of all the rest of the picture.

In times like ours all stages of artistic progress are freely admired. Our enthusiasm knows no difference between any great expressions, whether rudimentary or completely realized. But there are certain artists, of whom Correggio is one, who gather together and complete the principles and qualities that have been the goal of centuries of endeavor. Any work by painters of this category is bound to be of prime importance to a permanent collection like that of the Museum. Their great productions are unattainable and those within reach are the less considered examples which have remained, despite the quest of centuries, in private

hands. Of such is this altarpiece of Saint Martha, and the Museum is fortunate in being able to secure a picture of such nobility, which though the work of Correggio's boyhood represents him to such a degree.

No artist was so soon himself. In his earliest pictures his peculiar discoveries become manifest — a fuller modeling and the banishment of the limiting line from forms, also a new grace in women and childhood, which in the hands of those farther removed than he from the vigorous Ferrarese painters became mere prettiness and insipidity. From the time of the painting of the Madonna with Saint Francis he labored for an intenser and always increasing expression of liveliness and emotion, qualities that could not be developed beyond the point he attained at the highest, as is evident in certain of his own pictures where a lack of dignity, a want of repose, the inherent faults of his breeding, begin to show themselves. His career and that of the other great ones of his time include the summit of achievement and the beginning of decline. Their work is a high place on the journey, a vantage-point from which can be seen not only the road already accomplished but also the as yet untraveled country wherein the new way lies.

B. B.

#### DEPARTMENT OF CLASSICAL ART

THE ACCESSIONS OF 1912

I

THE acquisitions made by the Classical Department during the year 1912 are being temporarily exhibited in the Boscoreale Room (Gallery 10) before their distribution to their several galleries. There have been some unavoidable delays in the shipment of part of the consignment, and even now a number of pieces have not yet arrived. As most of the more important accessions, however, have been received, it has been thought advisable not to delay their exhibition any longer.

Both in quantity and in quality last year's acquisitions compare well with those

of recent years. The objects now displayed comprise seven pieces of sculpture, fourteen bronzes, six terracottas, thirteen vases and fragments of vases, and nine miscellaneous objects. These will all be described in detail in subsequent numbers of the BULLETIN; it will be sufficient here to give a concise account of the collection and point out the pieces of chief interest.

Among the sculptures special mention must be made of a colossal portrait-bust in red porphyry, a magnificent example of Roman work in this difficult material. The identity of the man represented has not yet been discovered, but he must have been a personage of some consequence during the Antonine age, about the middle of the second century A. D.

Another remarkable piece is a head of Athena, in the so-called archaistic style, that is, executed in Roman times in imitation of the archaic period of the sixth century B. C. It is one of the finest pieces of archaistic sculpture in existence; for the Roman artist has succeeded to an unusual degree in catching the charm of genuine archaic work.

An important acquisition is also a fragment of a Greek sixth-century stele with a relief of a youth carrying a staff. The middle portion only is preserved; but, considering the rarity of archaic Greek sculpture of this kind, a piece of such excellent workmanship and such fine surface preservation as this fragment is of great value.

The other pieces of sculpture are a Greek gravestone in the form of a vase, decorated with a charming scene, in relief, of a mother with her child and a man and woman clasping hands; a small relief of a horseman; a marble column with a serpent and wreath, perhaps a symbol of Apollo Agyieus; and the head of an old woman, similar in style to the Old Market Woman acquired several years ago.

Among the bronzes are several of great importance. First must be mentioned a large statuette of Aphrodite, of the Kni-

dian type, of beautiful workmanship and executed probably in Asia Minor during the late Greek period. The statuette of a "grotesque" figure is remarkable, both for its spirited execution and for its careful technique (it is inlaid with silver and niello). Two fine examples of the Greek archaic period are a statuette of a Seilenos holding a nymph, and a statuette of a running figure. To about the same period (end of the sixth century B. C.) belongs a remarkable group of bronze vases, consisting of ten pieces in all, which were purchased as one lot and were apparently all found together. These are noteworthy not only for their elegant shapes and the delicate workmanship of their decorations, but for the beautiful turquoise-blue patina which now covers them.

The terracotta vases include a large white lekythos (oil-jug), one of the most beautiful of its kind ever discovered; an exquisite little Phaleron jug, belonging to the seventh century B. C., in perfect preservation; a Mycenaean high-footed cup; a geometric vase in the form of a pomegranate; a large fragment of a Corinthian vase; and several examples of Athenian black-figured and red-figured pottery.

Of the terracottas the most interesting are a fine statuette of a woman with a mirror; two archaic reliefs, representing respectively two warriors fighting, and a woman and a youth with a cock; and a beautiful Melian relief of the fifth century B. C. representing Phrixos being carried by the ram over the sea.

The objects in glass are noteworthy for their excellent preservation and good workmanship; they consist of two small millefiori bowls, two "Sidonian" jugs, one vase with fine silver iridescence, and a fragment of a "cameo" cup.

Lastly must be mentioned some pieces of bone decorated with reliefs, a Mycenaean gem, and a beautifully worked gold ornament belonging to the sixth century B. C. The last two have been placed in the Gold Room (Gallery 32, Second floor).

G. M. A. R.



A BOOK OF SKETCHES  
BY CELLINI

**A**MONG the drawings by old masters lent by Mr. J. Pierpont Morgan is a group of pen and ink sketches on fifteen leaves of soft paper, the water-mark of which unfortunately appears in small part only, not enough to be read. Most of the drawings are hasty sketches or memoranda of ornament such as volutes, terms, cartouches, masks, details for rings, pendants, mirror frames, cups, and other products of the goldsmith's art; but there are several more carefully finished, like one on Leaf II, a handle for a mirror, representing a female term supporting the rim of the frame; a covered cup on Leaf IX (recto); another cup on Leaf XII (recto); and sketches for rings and pendants. On Leaf II (verso) is a sketch of a long-bearded figure of a saint or prophet (Moses, perhaps) in a niche, which brings to mind the small figures in the pedestal of the Perseus; on Leaf IV (verso) is a quickly-drawn arrangement for a curved panel with a Silenus term and two seated nude male figures; while on Leaf VII is a vigorous drawing of a winged female figure with arms outstretched with garlands, bearing a basket of fruit on her head.

Under a sketch for what may have been intended for a book-cover, on Leaf X (recto), is a nearly illegible word which appears to be *nielo*, while on the last page, beneath three sketches for a similar object, a brooch perhaps, are the words, *Part—da oro Smalto*.

The leaves, bound in a volume by Zahnesdorf of London in 1908, were not bound originally, but were sewn together for use as a sketch-book. They suffered a considerable period of neglect, and were severely damaged by dampness, water, and other enemies, before they were saved to us by the action of a friend of the artist, who found them, counted and numbered the leaves, and straightened them out so that they should all appear right side up when the book is held in the hand—the artist having drawn on the pages whichever side up they came.

A careful person evidently, and appreciative of the value of the sketches, this friend furthermore wrote a memorandum on the second page (as bound it has become the first page) which reads as follows: a gloria eterna | de meser Benvenuto | Celini som[m]o scultore | morto en Fiorenza | l'an[n]o 1570. io Rafael[l]o | da montelupo scultore | tenne per suo ricordo.

This Raffaello da Montelupo (1505-1566), to whom we owe this precious book of Benvenuto Cellini's, was a sculptor and the son of a sculptor, Baccio or Barlotomeo, and according to Vasari was of no little distinction. He worked under Michelangelo in the Sacristy of San Lorenzo in Florence and he held the post of architect of the Castel Sant' Angelo at Rome for which, among other sculptures, he made a great marble angel which crowned the point of the dome before it was displaced by one in bronze. Besides being of repute in his profession—he would have been even more distinguished, says Vasari, if he had not been so "gentle and diffident"—he was somewhat of a writer also, having composed his autobiography, which was published by Vasari as a commentary to his life (ed. Milanesi, *cit.*, Vol IV, pp. 551-562). Indeed, it is certain statements in Raffaello's writings corroborative of Cellini's narrative of his life, his famous Autobiography, which give him importance today. During the attack upon the Castel Sant' Angelo in the Constable de Bourbon's siege of Rome, Cellini himself introduces us to his friend in the following words:

"Do you know that if it had not been for me that morning when the Imperialists entered the Borgo, they would have invaded the Castell without any hindrance; and that I without being rewarded upon that head, threw myself vigorously upon the guns, which the gunners and soldiers of the garrison had abandoned, and inspired courage into one of my good friends, who was called Raffaello da Montelupo, a sculptor, who also having himself given up had put himself in a corner overcome with terror, and doing nothing. I aroused him; and he and I alone slew so many of the enemy that the soldiers took another route."

Fellow-citizens of Florence, with a friendship cemented by a stirring adventure like this, and having kinship in their art, it would have been strange indeed if Raffaello should not have known Benvenuto's sketches when he saw them. His certificate should be sufficient to prove their authorship, and it would be guarantee enough for any one except the ultra-critical. It would seem as if Cellini, who was a prolific producer of the objects of his craft, would have left many sketches, yet his biographers, including the most thorough and painstaking, Eugene Plon, decline to ascribe to him definitely those which are called by his name except one, a hasty sketch of his coat of arms, now in the National Library at Florence. When, however, it is remembered that Cellini had an aversion to copying other people's work, and that the nature of his own handicraft did not require elaborate studies, only working drawings or memoranda, perhaps it is not surprising that more from his pencil does not exist.

It has been thought that the sketches under consideration show evidence of two hands, that someone else used the book besides Cellini, because while some of the sketches are drawn with a coarse pen with short, incisive line, firm and strong in handling, others done with a fine line show a hesitating, almost timid force behind them. But as these two kinds of lines are sometimes used in the same drawing, and sometimes in drawings for the same object placed side by side, and again when we remember that our nervous, highly strung artist and swashbuckler, bold as he was upon occasion, must have had his weak moments, we are inclined to find this a matter of different pens instead of different artists.

It remains for us to consider as evidence of Cellini's ownership of the book the words written beneath the sketches on Leaves X and XV. Unfortunately, however, they do not agree with the sample of handwriting shown in the two pages of Cellini's manuscript of the Autobiography (Poirot),<sup>1</sup> ascribed to him upon his own statement, but they do correspond with the handwriting

<sup>1</sup> National Library at Florence.

ing of Raffaello! This would lead us to wonder whether, granting the sketches may have been made by two different people, one of them may have been Raffaello. But this theory will not hold because Raffaello numbered the pages after the book had sustained its damage and the sketches were made before this happened.

When all is said, it seems wise to come back to our Raffaello, the gentle and diffident, and to accept as guarantee enough his statement that this was Cellini's book, letting him corroborate the drawings for us as he confirms his friend's narrative for the historian.

H. W. K.

#### BOOKS ABOUT MUSEUMS

THE perusal of a book printed in German at Leipzig about the art of New York and Boston certainly gives a resident of either of those cities a queer sensation of surprise. And yet why not? The time has come when thousands of German-speaking people visit New York and Boston or come here to make their homes. For their convenience and instruction a book written by Morton H. Bernath and entitled *New York und Boston*<sup>2</sup> was intended. Its publication is but a recognition of a situation that has come to exist almost without our consciousness of it. Europe now takes cognizance of America's collections of art, as America has long looked up to the treasures of the Old World.

The institutions referred to in this newest guide-book are the Museum of The Hispanic Society, that of The New York Historical Society, The Metropolitan Museum of Art, the Museum of Decorative Art in Cooper Institute, and the gallery in The New York Public Library, all in New York, The Brooklyn Institute of Arts and Sciences, The Boston Museum of Fine Arts, and The Fogg Museum connected with Harvard University in Cambridge, Mass.

The arrangement of material is chronological, rather than a discussion of each

<sup>2</sup>New York und Boston. By Morton H. Bernath, Leipzig, 1912. 178 pp. 143 illus. Octavo.

museum by itself. After an historical introduction, which seeks to give the reader a background of facts by which to interpret what he sees, and a chapter on The Colonial Style as illustrated in architecture and household furnishings, the art, in whatever collection found, that represents the different periods, as the Antique, the Middle Ages and Late Gothic, etc., is discussed under these headings. This method provides an illuminating opportunity for comparison, revealing as it does at a glance the special branches of art in which each museum is strong.

Were we to venture a criticism of the book, it would be that in illustrations at least, if not in text, modern American art is not given the fulness of treatment that it deserves. A visitor in the Neue Pinakothek in Munich or the modern section of the Königliche Galerie in Dresden, for example, is interested primarily in German paintings. Is it not safe to conclude that a German in New York, considering that his best opportunity to know American art is through the museums in America where it is most adequately represented, would welcome a comprehensive discussion of the examples of that art found in New York and Boston?

Another book recently published, *Tapestries, their Origin, History, and Renaissance*,<sup>1</sup> by George Leland Hunter, contains one chapter entitled *Tapestries at The Metropolitan Museum*. This is a detailed description of the tapestries, whether loans or accessions, at present exhibited on the

<sup>1</sup>*Tapestries, their Origin, History, and Renaissance*. By George Leland Hunter, New York, MCMXII. 438 pp. 151 illus. Octavo.

walls of the Museum, with their placing. It furnishes the uninitiated full data as regards technique, provenance, and subject for a study of these tapestries.

Two companion volumes, *The Art of The Metropolitan Museum of Art*<sup>2</sup>, by David C. Preyer, M. A., and *The Boston Museum of Fine Arts*,<sup>2</sup> by Julia de Wolf Addison, though of less recent publication, may be briefly mentioned here. The avowed aim of each is "to prepare visitors to enjoy what is in store for them" or to secure increased appreciation of the treasures already seen and admired. Each includes a brief history of the institution, followed by a careful description of the objects exhibited in the various departments, with such facts from the history of art as must serve to quicken the visitor's interest and enhance his pleasure.

Along similar lines with our *Index to Objects illustrating Greek and Roman History* and *Index to Paintings by Subjects*, both of which are intended for school use, is a pamphlet recently issued by the Worcester Art Museum, and entitled a *Handbook of the Museum adapted especially for Teachers and Study Classes*. In accordance with the course of study followed in the various grades of the Public Schools are listed the objects in the Museum that illustrate History, Literature, and Geography.

W. E. H.

<sup>2</sup>*The Art of the Metropolitan Museum of Art*. By David C. Preyer, M. A., Boston, MXCCCIX. XIV, 419 pp., 81 illus. Octavo.

<sup>2</sup>*The Boston Museum of Fine Arts*. By Julia de Wolf Addison, Boston, MDCCCXC. XIX, 454 pp., 59 illus. Octavo.





ALTARPIECE  
BY  
FILIPPO LIPPI  
LENT BY  
J. PIERPONT  
MORGAN



## NOTES AND ACCESSIONS

### ADDITIONS TO THE LOAN EXHIBITION OF PAINTINGS.—

In the loan exhibition of Mr. J. Pierpont Morgan's paintings are two works which arrived too late to be noted in last month's *BULLETIN*. One of these, a gift to the Museum from Mr. Morgan, is his portrait painted during the last two or three years by Carlos Baca-Flor, a Peruvian artist of cosmopolitan training. This painting will be commented upon later. The other work is the three panels from an altarpiece by Filippo Lippi which Mr. Morgan bought in December from Messrs. Duveen Brothers. The center panel represents Saint Lawrence enthroned with Saints Cosmo and Damian on either side and the donors kneeling in front. Saint Anthony is shown in the right panel and Saint Benedict (?) in the left. This is the work referred to by Vasari in his life of the painter in these words:<sup>1</sup> "Alessandro degli Alessandri, also a friend of Fra Filippo, caused him to paint a picture for the church of his country palace at Vincigliati, on the heights of Fiesole, the subject a San Lorenzo and other saints. In this work he depicted the portraits of Alessandro degli Alessandri and his two sons."

Until recently it was in the possession of the Alessandri family in their palace in the Borgo degli Albizzi in Florence. The altarpiece was originally of a rectangular shape, but the parts were separated at some time, the middle panel put into a circular frame to match a tondo by Botticelli which hung with it, and the two lateral pieces framed together. The central panel is now shown in its full dimensions and the small panels are hung on either side.

The donor, Alessandro degli Alessandri,

<sup>1</sup>Bohn's Edition of Vasari, Vol. II, page 84.

is represented as a man of about fifty years of age. He was born in 1391. The picture can therefore be dated approximately as between 1440 and 1445. B. B.

### A FOURTEENTH CENTURY STATUE.—

The Museum has recently purchased an important and extremely beautiful example of sculpture in wood dating from the second half of the fourteenth century. This is an oak statue 33 inches in height, presumably representing S. John, Apostle and Evangelist. It is probable that the figure originally decorated one of the canopied niches of an elaborate rood-loft. The figure was clearly intended to be seen only from the front, although it has been carefully finished in the back. Nothing remains of the painting and gilding which undoubtedly completed the statue in its original condition, and in the cleaning which the piece has undergone, the surface of the wood has been coarsened. A more serious mishap, however, which the figure has suffered is the loss of both hands. But the position of the arms and the youthful type of face lead one to believe that the figure represents S. John, who is commonly depicted in art holding in his left hand a poisoned cup over which he makes the sign of the cross with his right hand.

Particularly successful in this statue is the treatment of the drapery. Drawn across the body in front and gathered up on the right side, the loose mantle falls to the feet in a series of graceful folds designed with that feeling for linear beauty which characterizes the best sculpture of the fourteenth century. An exquisite subtlety distinguishes the modeling of the face, with its captivating smile. The curious spiral ringlets standing out so stiffly at the sides of the head are frankly conventional, but

their intricacy contrasts pleasantly with the simplicity of form in the drapery and face.

This figure of S. John, which comes from an English collection, has been ascribed to the English school of the fourteenth century, and this attribution may be tentatively accepted. The ascription appears to be justified by certain peculiarities of style,

of the statue with Flemish sculpture of this time.  
J. B.

PUBLICATION OF LECTURES TO TEACHERS.—The January Book Buyer announces the publication by Charles Scribner's Sons of a volume entitled *Art Museums and Schools*, in which appear the four lectures



SAINT JOHN THE EVANGELIST  
ENGLISH (?) FOURTEENTH CENTURY

the treatment of the hair, for example; but English sculpture, whether of wood or stone, is so rare, so little has escaped the ravages of time and the iconoclastic assaults of the Puritans and of the vandals of later times that some hesitation is naturally present in the ascription of so beautiful a sculpture to a school so little known, particularly in view of the evident relationship

by G. Stanley Hall, Ph. D., Kenyon Cox, Litt. D., Stockton Axson, Litt. D., and Oliver S. Tonks, Ph. D., delivered last spring in the Museum Lecture Hall to the teachers of the High Schools. So stimulating and rich in suggestion did these lectures prove that it seemed worth while to put them into permanent form in the hope both that those who heard them

might desire to deepen by a careful reading the impression then produced and that those who were prevented from hearing them might be happy to have a second opportunity to become acquainted with the opinion of such well-known educators. Besides, the character of these lectures is such that they may easily prove of profit to the general reading public who come to the Museum not only for enjoyment but for education.

**THE LIBRARY.**—Of the one hundred and twelve volumes added to the Library during the past month, twenty-six were received by gift and eighty-six by purchase. Nineteen photographs have been added to the collection.

The gifts were received from Mr. J. J. Biesing, Mr. John H. Buck, Dr. A. R. Crook, Mr. R. Ederheimer, Mr. Henry W. Kent, Mr. Samuel L. Parrish, Mr. Bernard Quaritch, Mr. P. F. Schofield, and Mr. Frank Waller.

Seven hundred and seventy-nine persons made use of the Library during the month.

Among the recent additions by gift is the Catalogue of the Morgan Collection of Chinese Porcelains, Volume II, Part I and Part II, privately printed by order of Mr. J. Pierpont Morgan, New York, 1911. Part I of this work contains a historical introduction by Dr. Stephen W. Bushell, and in Part II there are separate introductions by the late William M. Laffan and Mr. Thomas B. Clarke. The typographical and color work in this volume is of a high order and in keeping with Volume I published in 1904.

An interesting purchase is a folio volume in which are contained one hundred and three full-page illustrations of many of the works comprising the collection of M. P. Botkine of St. Petersburg, Russia. Among the reproductions are those of Greek terracottas; a large number of Byzantine enamels in colors; and also sculpture, silversmiths' work, majolica ware, carved woodwork, etc., of the fifteenth, sixteenth, and seventeenth centuries.

The Librarian would be glad to receive by gift, or would consider offers for sale of the following magazines: The Art Amateur,

Complete; The Art Interchange, Complete; Brush and Pencil, Complete; Fine Arts Journal, Complete.

**THE STUDY OF THE HISTORY OF ART IN AMERICAN COLLEGES.**—The Princeton University Press last September issued a pamphlet on the Study of the History of Art in the Colleges and Universities of the United States, by E. Baldwin Smith, in response to a request from Adolfo Venturi in view of the Tenth International Congress of Art Historians which met in Rome in October. As stated in the prefatory note, "It is not to the Roman Congress, however, that this pamphlet should be of most interest, but to all universities concerned with teaching the history of art, to those which should be but are not yet doing so, and to all students desirous of knowing where they can find the instruction they require."

We learn, to quote again, that "there are approximately four hundred institutions of learning in the United States where the Liberal Arts are taught for a period of four years. Of these, ninety-five colleges and universities give Art History courses, but only sixty-eight adequately. For adequate Art courses we assume a special chair in Art History or Archaeology. The result is that of the one million students in American colleges and universities but one hundred and sixty-three thousand have the advantage of any Art courses, and only one hundred and forty-five thousand have the privilege of adequate departments in this field.

"At the present time in the institutions offering Art courses out of a total of fourteen thousand four hundred and thirty-four instructors one hundred and seventeen are exclusively teachers of the History of Art. In other words, but eight-tenths of one per cent of the teaching body is devoted to Art or Archaeology. Furthermore, twenty-seven of these ninety-five institutions have no chair devoted to Art History, but offer the courses under the instructors of other departments."

**THE MORGAN COLLECTION OF PAINTINGS.**—The members of the Museum em-

braced in large numbers the opportunity given to them on Monday the thirteenth of January for a first view of the collection of paintings lent by Mr. J. Pierpont Morgan. The collection will remain in the Gallery of Special Loans until further notice.

CHANGES IN THE GALLERIES. — The early Italian paintings lent to the Museum by Mrs. L. E. Holden of Cleveland, Ohio, which since October have hung in the Room of Special Loans, have now been removed to the galleries of paintings, where they have been placed with the Museum's pictures according to their schools.

ANNUAL MEETING OF THE CORPORA-

TION.—The annual meeting of the Corporation will be held on Monday, February 17th, at half-past four o'clock. All Fellowship and Sustaining Members as well as Fellows are cordially invited to attend this meeting, and the invitation includes any members of their immediate families whom they may wish to bring with them.

A report will be presented by the Trustees of the transactions during the year 1912, tea will be served by a committee of ladies, and an address will be made by the Director. An opportunity will also be given for the inspection of the various departments of the Museum under the guidance of the curators.

## COMPLETE LIST OF ACCESSIONS

DECEMBER 20, 1912 TO JANUARY 20, 1913

CLASS	OBJECT	SOURCE
ANTIQUITIES — CLASSICAL . . . (Floor I, Room 10)	Five Roman glass vases: two millefiori bowls, two so-called Sidonian jugs, and a white iridescent vase. . . . .	Purchase.
ARMS AND ARMOR. . . . .	*Armorer's outfit, consisting of six hundred and forty-four implements for use in repairing arms and armor, French, nineteenth century. . . . .	Purchase.
CERAMICS. . . . .	†Jug and two bowls, Persian, thirteenth century. . . . .	Purchase.
	†Sultanabad bottle, Persian, thirteenth century. . . . .	Purchase.
	†Incense burner, glazed terracotta, Chinese, T'ang dynasty. .	Purchase.
IVORIES. . . . .	†Statuette, Mother and Child, Chinese, K'ang-hsi period. . . .	Purchase.
JEWELRY. . . . .	†Gold signet ring, Persian (Mongol influence), dated 1456. . . .	Purchase.
MEDALS, PLAQUES, etc. . . . .	†Bronze plaque, Virgin with Angels, by G. Cariatì, Italian .	Gift of Mr. Edward D. Adams.
	†Reduced replica of a bronze tablet, Washington Irving, by Victor D. Brenner. . . . .	Gift of The St. Nicholas Society.
METALWORK. . . . .	†Silver figure of one of the Sassanian kings, third to sixth century. . . . .	Purchase.
	†Six silver beakers, seventeenth century; silver beaker, eighteenth century, German; two	

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
METALWORK— <i>Continued</i>	silver beakers, Dutch, seventeenth century, silver beaker, Danish, 1751; silver beaker, Russian, 1777; six silver beakers, Portuguese, eighteenth century.	Purchase.
	†Silver wine ladle, Dutch, dated 1792.	Gift of Mr. H. A. Hammond Smith.
	†Twenty pieces of Sheffield Plate, English, eighteenth century.	Purchase.
	†Round silver box containing two card counters, English, Queen Anne period.	Anonymous Gift.
MINIATURES.	†Portrait of a Man, by John Singleton Copley.	Purchase.
	†Two miniatures, in style of Riza Abbasi, Persian, circa 1600.	Purchase.
	†Landscape with Figures, sixteenth century; Reclining Woman, in style of Riza Abbasi, circa 1600 — Persian; Elephant Fight, Indian, circa 1600.	Purchase.
MUSICAL INSTRUMENTS.	*Bronze mass bell and stand, style of Renaissance, Italian, nineteenth century.	Gift of Mrs. John Crosby Brown.
PAINTINGS.	Portrait of J. Pierpont Morgan, by Carlos Baca-Flor.	Gift of Mr. J. Pierpont Morgan.
(Floor II, Wing E.)	*Portrait of a Lady, by Hugo von Habermann.	Gift of Mr. Hugo Reisinger.
	†Kakemono, Two Deities, Chinese, T'ang period (A. D. 618).	Purchase.
SCULPTURE.	†Carved wood statue of an Angel, English, fourteenth century.	Purchase.
	†Portrait of a Girl, in marble, by Francesco Laurana, Italian, fifteenth century.	Gift of Mr. Julius Bohler.
TEXTILES.	†Three samplers, early eighteenth century; three samplers, late eighteenth century; four samplers, early nineteenth century, English; sampler, Irish, 1795; sampler, Spanish, sixteenth century.	Purchase.
	†Brocade, Persian, sixteenth century.	Purchase.
	†Piece of drawnwork, Philippine Islands, early nineteenth century.	Gift of Mrs. James Byrne
	†Sampler, English, early nineteenth century.	Gift of Mr. E. B. Power.
	†Sampler of embroidery, English, circa 1750.	Gift of Mr. E. B. Power.
WOODWORK AND FURNITURE.	†Chippendale chair, English, about 1760.	Purchase.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

## LIST OF LOANS

DECEMBER 20, 1912 TO JANUARY 20, 1913

CLASS	OBJECT	SOURCE
ARCHITECTURE.....	*Marble mantelpiece, style of Adam, English, late eighteenth century.....	Lent by Mrs. James Byrne.
CERAMICS.....	*Three glazed pottery bowls, Siamese, eighteenth century.....	Lent by Mrs. James Byrne.
DRAWINGS.....	Collection of eighty-six drawings, by various European artists. .	Lent by Mr. J. Pierpont Morgan.
(Floor II, Room 25)	Five pages from Antiphony, Sienese School, latter part of fourteenth century. ....	Lent by Mr. J. Pierpont Morgan.
	*Cartoon for a painting, The Holy Family, Lombard School, sixteenth century.....	Lent by Mr. J. Pierpont Morgan.
GLASS.....	*Beaker, enameled, Syrian, fourteenth century.....	Lent by Mr. J. Pierpont Morgan.
LACQUERS.....	*Six-paneled screen, English, eighteenth century.....	Lent by Mrs. James Byrne.
MEDALS, PLAQUES, ETC.....	*Four gold and eight silver coins and Maundy money, George V Coronation, English.....	Lent by Mr. Edward A. Penniman.
(Floor II, Room 22).....	Forty-five medals (including die and badge) of various metals, added to the Collection of Medallion Lincolniana.....	Lent by Mr. Robert Hewitt.
METALWORK.....	*Silver tankard, maker, Samuel Vernon, Newport, 1683-1737	Lent by Hon. A. T. Clearwater.
	*Fire grate, English, late eighteenth century.....	Lent by Mrs. James Byrne.
PAINTINGS.....	Saint Bartholomew, by Rembrandt.....	Lent by Mr. Henry Goldman.
(Floor II, Room 11).....		
STAINED GLASS.....	Four window panels, representing Donors, Alsace (Daxburg), dated 1529.....	Lent by Mr. George Blumenthal.
(Floor I, Wing F.)		

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

**THE BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
FIFTH AVENUE AND 82D STREET**

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y. Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

**OFFICERS**

President,	J. PIERPONT MORGAN
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**MEMBERSHIP**

BENEFACTORS, who contribute or devise.	\$50,000
FELLOWS IN PERPETUITY, who contribute .....	5,000
FELLOWS FOR LIFE, who contribute....	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10
PRIVILEGES. — All classes of members are entitled to the following privileges:	

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

**ADMISSION**

**HOURS OF OPENING.** — The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

**PAY DAYS.** — On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

**CHILDREN.** — Children under seven years of age are not admitted unless accompanied by an adult.

**PRIVILEGES.** — Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

**COPYING.** — Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

**THE COLLECTIONS OF THE MUSEUM**

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

**EXPERT GUIDANCE**

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

**THE LIBRARY**

The Library, entered from Gallery 14, First Floor, containing upward of 23,000 volumes, and 35,000 photographs, is open daily except Sundays, and is accessible to the public.

**PUBLICATIONS**

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

**PHOTOGRAPHS ON SALE**

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

**RESTAURANT**

A restaurant is located in the basement on the North side of the main building. Meals are served *a la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.